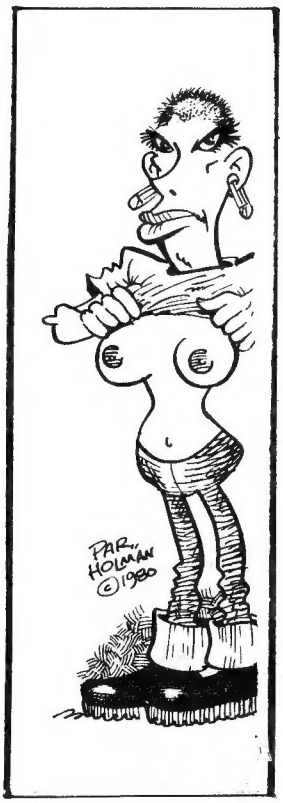
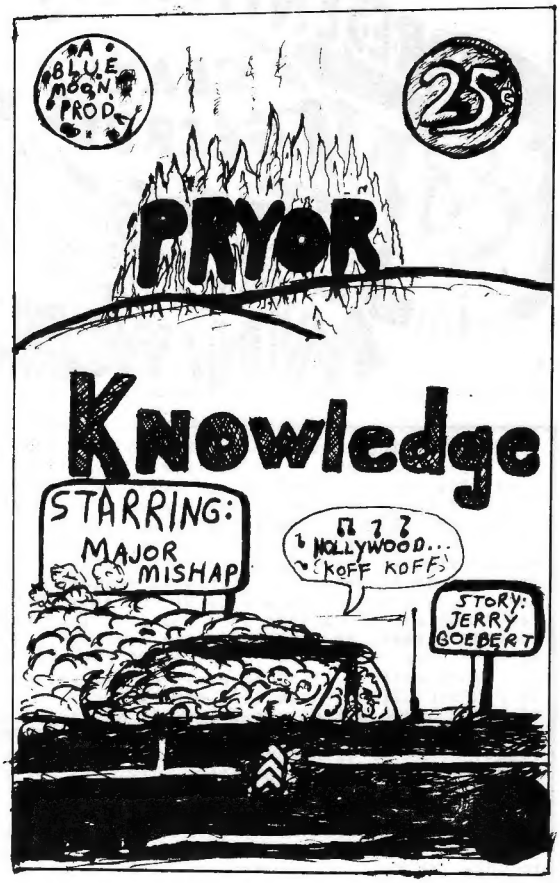
COMIX WORLD 156. October 1, 1980. © Clay Geerdes, Box 7031. Berkeley, CA 94707. World Rights Reserved. Subs: $10 for 48. Ads: $5 up. Query. Parody logo by Oisif Egaux from whose brain sprang DR. WIRTHAM's COMICS AND STORIES (the fifth issue of which will be out later this year).* Those who joined COMIX WORLD recently may want to learn a little of what has gone on in the past. For that reason, I am offering you a set of issues 50-94 for only $3.50 pp. For those who appreciate nice sex art, I highly recommend a small investment in the work of T. A. Kaegin. His little mag is called PROTOPLASM 97 (2 issues extant, $1.50 ea pp.) and his latest mag is PROPHYLACTIC 13: the safe magazine. $1.65 pp fm him. 202 South Walnut, La Grange KY 40031. Kaegin did the cover for my forthcoming mini, WEIRD PAPER DOLLS, which is open for submission to you weird fashion artists. Incidentally, I've made a list of 24 minis in progress and it's available for an SASE to any of you who are into contributing. I'm also into sketchbook outtakes, little doodles that don't fit anywhere in what you're doing, but you'd like to show the rest of the members of CW. Someone commented that they keep seeing certain artists in the minis and that's true, mainly because those artists get their work in and I can count on them, but a lot of new people will be showing up in the coming months. The books they have submitted work for just aren't completed yet. To the people who have asked me what I'm doing lately, let me say I'm doing what I always did, supporting the new artists. COMIX WORLD has always been contemporary. You want nostalgia, read my imitators. But, Clay, what about the undergrounds? What about 'em? As they come out, you read about them in CW, but they're coming out damned seldom lately so you're not reading about them often. There have been a handful this year and many of them just are not underground in spite of being published by ug companies. THE SPIRIT isn't underground and neither is the historical work of Jaxon (TEJANO EXILE). I just saw TRASHMAN in HEAVY METAL. That's a long way from underground. That's Madison Avenue, and it looks like they have finally bought the label. I've got a copy of RUMP here dated, for some weird reason, Winter 1981 and it has Corben's SKULL story in it under the title "Haunted House. This is the one Corben re-drew from MAD #1 when SKULL AND SLOW DEATH were into E-C revivalism (No address on RUMP. I printed it once and a reader got his check back saying the mag was kaput. It's a curious mag. I found it right on the rack in a liquor store. No Adults Only disclaimer, yet the stuff inside is close to hard-core. If any of you know what the story is, write and tell me. Artists in this copy were Rick McCollum (who does HORDE), Gene Day, Corben, even Frank Cirocco and Steve Leialoha and Joe Coleman.). "Clay, why don't you publish more interviews?" I'm going to eventually. Right now Valentino and I are working one out and you'll be reading that when we are satisfied with it. Some artists are not into interviews. I'm not myself. I would rather run a letter for an artist and let him say his piece. Most say what they want to say in their art. And if you do talk to an artist and he rambles on about philosophy and aesthetics and technique, well, that's nice, but like Mr. Natural sez, it "don't mean shit" if it's not in the art. I can think of several artists who talk a lot better than they draw as I'm sure you can. "Clay, over the years you have included a lot of events in COMIX WORLD that have nothing to do with comix. How do you justify this?" I don't. I started CW in '73. It wasn't welcomed with open arms. Some of the publishers saw it as a hype sheet for them, free advertising; so did some of the artists. Those who saw me as an outsider encroaching on their territory tried to ignore me, snubbed me or insulted me. I gave them a forum they didn't have before and expanded their market through my articles in the slicks like HUSTLER, ADAM, etc. I made the breakthrough into fandom with my column in GRAPHIC STORY WORLD. There were some fan and prozines giving attention to Crumb and a few other artists but they were frankly elitist, snubbing anyone they decided not to include and label underground. Crumb was ug. Seal of approval. Jim Himes and Larry Welz weren't. My column was the only one that covered all of the alternative comix published. The cliques closed ranks. A lot of them are drawing today for publishers and companies they were putting down in the late sixties. Ah, but those were more revolutionary times and one had to maintain one's radical chic image. YOUNG LUST, for example, was hyped as parody, "a parody of the love comics," as Bill Griffith told me in an interview in 1972. It wasn't pornography. Yet it was as porn that the book sold in adult bookstores in North Beach. Anyway, what I put into COMIX WORLD was an extension of my own lifestyle as a street reporter and photo-journalist. My seminal writing experience occurred during the zenith of Haight-Ashbury in the mid-sixties. I lived on Ashbury Street a couple of blocks up the hill from The Drogstore Cafe. The new writing style of the time was subjective, not objective. A writer wrote about the world as it moved him. He didn't stand in a corner paring his fingernails like Joyce's ideal writer, rather he went and sat on the floor in the back room of the Psychedelic Shop and rapped with the people who were flowing into the Haight everyday in search of free acid and a liberated social and sexual lifestyle. He stood as I often did on the corner of Haight and Masonic and enjoyed the various conversational styles of people like Pigpen (electric pianist and organist for the Grateful Dead--He died when he was 27), Chocolate George (Hell's Angel, also dead) and Janis (also dead). It was my style in those days to put it all in, all the images and the conversational fragments, the contrasts between the cowboys and the flower children and the hippies and the radicals. So when I started COMIX WORLD, I just pulled a reverse. Where PLAYBOY stuck the comic strip in the back of the mag, I put the comix first and shoved everything else in the back. After all, all of that stuff was happening in Head Comix and Dirty Duck and Yellow Dog and the East Village Other and the Freak Brothers. I put it all in. COMIX WORLD is a history of various lies as well as truth. I just read Gay Talese's THY NEIGHBOR'S WIFE, the book that makes a hero out of Hugh Hefner, and it's supposed to be a history of sexual mores, giving detailed accounts of a lot of obscenity trials and open sexuality experiments, well, guess what isn't even mentioned? Right, the comix. Not a word about the artists who depicted open sexuality during the sixties and seventies. No mention of Kurtzman and Annie Fanny. No ZAP COMIX. No SNATCH and JIZ. And why not? Because to an Eastern intellectual like Talese, the comix are not worth mentioning; they are still trash. To return to the Haight, there was not the star system there that rips off everyone, that gives all the money and the glory to a few while everyone else is left to feel like shit. We all felt like a community and being into art or music did not mean being set apart, but contributing to the whole. That's why we gave our writing and art and photography to papers like the ORACLE and MAVERICK and UNDERGROUND. The real underground papers of the period were not the ones you now read about with the successful records, but anonymous sheets like those run off by The Communications Company. These told people the essentials like where the Free Clinic was, where the crash pads were, how to survive on the streets, what time you could eat free in the park. etc. And this is the spirit that moves COMIX WORLD now. Both the newsletter and the mini-series are designed to support comic art and artists.



NEWAVE COMIX

PRYOR KNOWLEDGE is the latest in Jerry Goebert's Major Mishap series. He gives exposure to new and developing artists, prints 100 copies of each mini. Marc Myers did the art on KNOWLEDGE. It's 25¢ and a stamp from him at 125 S. Main St., Greenburg, PA 15601. Jerry has 7 out now and you could get the lot for $3. * Bret Stalcup is doing a comic, using a lot of newave artists. It will be called BRAIN-STORM (no relation to the British comic of the same title). He will plug your mini-comic free. If you want to contribute or give him a small ad, his address is Box 345, Stockton, MO 65785.* From Clark Dissmeyer, three new minis: ANNO DOMINO, TALES OF NEBRASKA 1, and PLAGUE HUMOR 2. 25¢/stamp each from him at 105 N Esther St., Fullerton, NE 68638.* Tom Brinkman has SCIENCE FRICTION 2 ready and it's a fat little mini. 24pp. Color paper. 1.25pp from him at 4 Cranberry Drive, Islip, N Y 11751. Art by Brinkman, Gibson, Ryan et al.* Don't send me any more of those chain letter postcard things! I already sent mine out.* Send me some art. Need panels for BABYFAT 17 and 18.* HOLY SHIT! #1 is $1.50 fm ME. -C.G.




WALDO and EMERSON

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